

Art Regimes, Aesthetics and History



By Shomit Sirohi

Introduction

To see it like cinema – history then is materialist – but this happens at times – like a man who is walking and is in fact listening to music.

Romario Augien argues this was a cinematic take he had on history “at one point it can seem like cinema shooting and performance for a month which makes history become

art like a film set". So then history is about a way one can cover the whole making of a film – twelve months spent by many people in a film set – and that becomes a perspective on documentary lives, festive nights and even pubs and culture.

History passes by as scenes from different photographic perspectives with audio added in the sense of Romario Augien from Italy and his 1980s film footage on history – “what then is the meaning of science – also editing science I am sure, and its footage and camera, and film footage and what it produces – cinema – that history is cinematic – and even audio-tracks are important for history – imagine just this one night I was in a discotheque and that was magical – and that is empirical instances of so

much of that in modernism, so can that be the correct art regime.”

So write a long boring piece on wages, economics, numbers and even finance, but then experience a night in a hotel and maybe even a motel. Edit that motel image with the numbers and even say contrast it with Soviet Union – that pop culture figuratively.

I. Film, Footage and Audio on Ephemera

In fact the ephemera of a perfect night is one Freudian topos of cinema, and such avant-gardeism called the performance night or performance occasion – which then is actually in Freud the whole meaning of the art, film and footage – the cinema goer’s attitude to films – which then is called happiness – it

also means in fact such a film is called coming of age usually, but can be A Single Day or night. Audio tracks capture the movement of cinematic scenes with a type of objective spirit in music, or audio – that slow motion which then is called ‘added value’ when it is complex and layered but also simple – like a logic of sense of audio now. which is then the meaning of modernist novels in Faulkner and is in fact a modernist form – the structure of a Single day which then transpires which is its Freudian modernism – it means not a Bildungsroman which carries out a whole development of a history, but its modernist cut into a few days here and there perhaps.

II. Current Experiments with this Topic

In Europe especially – found space, and in America, the Panasonic and Sony found footage nights then is about this simple idea of an occasion with artistic footage which though is a simple crowd in Oslo at a pub drinking and perhaps in New York central, there is a show which can be a Polish film school event and such things as Argentine Cordoba film halls opening late in the night to protesters in fact who are hanging out there.

III. Theory in fact

Theoretical forms then arise from these incidents and moments – just the production of a synthesis – just the moment captured in film footage – something like a recent avant-gardeism on the moment of my own

- that one creates moments - Situationism as well chooses - but in the sense of a development of utopianism - I would argue its contemporaneity would better be in fact a simple night, spent drinking and discussing cinema - or sitting at home and watching footage and dancing to it, while I add drinking again.

An encounter is then seen as sudden, even unknown - like an encounter. Imagine a scene in fact of being at a pub and someone comes up to you, in fact all of them are there and it is avant-gardeism then that an old comrade is also there.

IV. Art Regimes on this Performance theory

In fact performance theory is all about curating that perfect snapshot or that busy street and utopianism – but the moment is Freudian – the set of scenes are somehow not the happiness of a distance taken because that is ethical, religious and even aesthetic in Kierkegaardian Christianity.